

Traditional Handlooms of India: The Role of Designer into Market Opportunity Recognition in the Globalization Era

K. V. Rakhin.

Asst. Prof. Amity University Haryana,
Amity Education Valley, Manesar, Gurgaon, India.

Abstract:

Handlooms are a voice of India's rich heritage. Indian handlooms have its unique creativity. Also this sector plays an important role by providing substantial contribution to GDP of India. The challenges in this sector include inadequate training for upgradation of skills, unorganised structure, weak financial base of the weavers etc. But the major and fundamental challenges are lack of innovative designs and inadequate fashion marketing. Only a designer can be collaborate handlooms with fashion marketing to meet the challenges that results the development of this sector.

Key words: Handlooms, Globalization, Design, Marketing

I. INTRODUCTION

Textiles are an important element in everyday life and fulfill this need with handlooms since a history almost as old as mankind itself. Handloom cloth is cloth woven by hand, or cloth woven on manually operated looms. One of the largest family-based traditional industries in India is handloom. In India, handloom sectors are scattered and decentralized. Handloom sectors are a source of livelihood for lakhs of weavers and artisans in India. In traditions of Indian handloom, one can 'read' the complicated ethnic and caste relationships that characterize the social matrix of the people. A handloom style is a manifest expression of the world of the artisan. Each type represents a particular people or group of people in one place at a point in time.

The handloom industries are environmentally friendly, energy saving form of artistry among the textile sector with the outcome of sustainable textile products. Indian handloom products are as different and varied as our cultures and languages. There may be many similarities in different styles, but then each handloom products are distinct from the other, has a mark of its own. This difference in styles patterns or motifs used, ground fabric and yarns used. Each unique combination of weaves, motifs, patterns and colors conveys the historical experiences of the people who make and use it. Handloom is done in all most all parts of India, the work produced in each area having its own distinctive character.

II. SIGNIFICANCE OF HANDLOOM SECTOR IN INDIA.

Handlooms have been recognized by the unique creativity and skill of the weaver, his comprehension of colour, texture and function, the weaver's capacity for rapid adaptation and production of small yardage in a variety of designs. Indian handloom designs takes its inspiration from nature and the products of various regions reflect the colors of the flora and fauna of that area and makes the uniqueness of handloom products which attracting the costumers to buy it.

Indian handloom products are a presence in millions of homes across the globe that has been crafted by dexterous hands, many of whom are among the most marginalized sections of society. They hold the potential to take on a much bigger role given the correct environment [1].

Also, the textile sector is the second largest producer of employment after agriculture in India and handlooms play a key part in the Indian Economy by way of substantial contribution to GDP, production, employment generation and export profit. According to Ministry of Textiles Govt. of India, in value terms, India's Textile and Garment industry is estimated to be worth US \$ 78.0 billion in 2010, comprising exports of US \$ 22.0 billion and domestic market of US \$ 56.0 billion. India has the second-largest installed capacity of spindles in the world after China. With an installed capacity of 43.0 million spindles, India represents 20% of global spindle capacity. India also has one of the highest weaving capacities in the world (61.6% of global weaving capacity), with a presence of 2.2 million power looms, 3.5 million handlooms, and an estimated 92,000 million looms in the organised mill sector [2].

As per the Third National Handloom Census (2009-10), 43.31 lakh persons are engaged in weaving and allied activities in the handloom sector. The Indian Textiles contributes 12% to the industrial production, 2% to the GDP at factor cost, 11% of total manufacturing exports The Production in the handloom sector recorded a figure of 6900 million sq. meters in the year 2011-12, which is about 25% over the production figure of 5493 million sq. meters recorded in the year 2003-04 [3]. In contrast, low productivity of the handloom sector which employs 43.32 lakh weavers on 27.83 lakh handloom household units contributing only about 11% of total cloth production [2].

The budget outlay for Ministry of Textiles is 3523.32 crore, which includes Rs. 150.00 crore for National Handloom Development Program, Rs. 20 crore for Handloom Weavers Comprehensive Welfare Scheme, Rs. 150.00 crore for Yarn Supply Scheme/ Mill Gate Price Scheme and Rs. 150.00 crore for Trade Facilitation Centre & Craft Museum. Besides, fund for various programs and schemes are comprise, especially in the handloom sector of the North Eastern Region of India [4]

All these shows, the Government is devoted to sustaining handloom sector, which would give significantly to production, employment and skill development thereby promoting economic development. For example, approach by the Planning Commission of India in the report of the working group on handlooms [5].

III. MAJOR CHALLENGES OF HANDLOOMS IN INDIA.

A look at the handloom industry over the past years reveals that, the sector is facing a number of challenges like obsolete technology and traditional production techniques, high price of hank yarn, inadequate availability of inputs like standardised dyes and chemicals in small packs, inadequate training for upgradation of skills etc. Besides, it suffers from disadvantages like unorganised structure, weak financial base of the weavers and bureaucritisation / politicisation of cooperatives.

In the handloom sector one of other major challenges is that when customers evaluate products, they are forced to make a variety of tradeoffs. Rarely do they find a product with the right performance and correct design feature set at the best price. Also, all customers want good products and no customers want to overpay. Regardless of the product category, it is the customers' perception of value that will determine which vendor gets their business. For this reason, it is important for companies who manufacture and price products to understand how many their products are worth and focus on understanding how much value possible features or performance improvements might add to the worth of the product.

Currently the research and development activities are insufficient for the Indian handloom sector due to the poor financial condition of the weavers. The greater part of the government effort in the area of R&D also not sufficient. This results the inefficiency of new designs accord to the market trends [6]

However, the major and fundamental challenges are lack of innovative designs and inadequate fashion marketing intelligence and feedback. While handlooms has been losing the low end market to the power looms, it has been gaining new ground in the high and mid-range markets with its creation of new niches [7].

Also, lack of availability of market information, Lack of awareness about the product features, Insufficient Promotion and Advertisement of Handloom, Lack of Quality Standardization, Tough Competition are considered as the major challenges in Indian handloom industries [8].

The common beliefs are the handloom sector is surviving with the help of various schemes and financial support by the government. In general it is true, the reason being, as like the tradition, the marketing also conventional manner in handloom sector. As well as, Handloom production and marketing are still labour intensive activities. As an industry, handloom sector can't be survived always like this and it must to keep its marketing's key processes of:

1. Opportunity identification,
2. New product development,
3. Customer attraction,
4. Customer retention and loyalty building, and
5. Order fulfillment.

A company that handles all of these processes well will normally enjoy success. But when a company fails at any one of these processes, it will not survive [9]. According to Peter Drucker, 'There will all ways be a need for some selling. But the aim of the marketing is to make selling superfluous' [10]. Marketing is the science and art of exploring, creating, and delivering value to satisfy the needs of a target market at a profit. Marketing identifies unfulfilled needs and desires [9].

In addition to this, we have to consider the tremendous changes in the marketing approaches. The traditional four Ps (product, price, place and promotion) marketing are given way to the four Cs (Customer solution, Customer cost, Convenience and Communication) marketing approaches. To these could be added a fifth C, Competitor Focused, so that the dominant orientation toward consumer choice and exchange does not deflect attention from the focal issues of competitive advantage [11]. This approaches leads shifting of from cost-based pricing to customer-perceived value analysis and value-based pricing. The benefits of this shift include developing a better understanding to the factors differentiate the product from the competition, how those differences are really worth to the customer, how much of a price premium (if any) should be able sustain over the competitors, what improvements to the product would add the most value from the customers' perspective, how should position and promote the product to stress your comparative advantages [12].

Today, many companies are shifting to this marketing tactic to focus on understanding how much value possible features or performance improvements might add to the worth of the product. They use conjoint analysis to select which features to include in the product and to choose enhanced performance levels that seem to add the most value relative to the cost of improving performance and this method of market research typically applied to the design of new products. At the same time the ability to identify products that the customer needs and will buy is also essential to the industry. Thus the fashion involves the exercise of creative design skills which result in products that range from the basic to the rare and elaborate [13].

In the era of globalization the consumer can easily aware and start to follow the latest trend in the clothing industry. These make them choosier on their clothing selection. The fashion trend may vary from season to season depends the prediction of the designers. They forecast in advance and popularize their design ideas through different medias. Here we can see the lack of efficiency by the handloom sector to meet the consumer expectations.

When analyze this issue we have to consider the way of product out come from the handloom industry. Handloom industries are producing cloths which fall in to two major categories, clothing / dresses, again, which are ready to wear like 'sari' and fabrics for apparels example 'handloom shirts' and home furnishings. As far as handloom clothing /

dressers are concerned, there are three factors involved in this issue. First, most of the handloom products are not considered as fashionable at many occasions as they shrink in to the label of traditional. Second is lack of production efficiency as handloom production is a labour oriented, which difficult to achieve the product availability compare with mill clothes production according to the fast changes in fashion trends.

However, an alternative point of view suggests that the industry endured because of its ability to adapt to the challenging needs of the textile markets of India by supplying quality goods with skillful designs [14].

IV. ROLE OF DESIGNER

Design, when used correctly, is the most effective way to attract the right people to your brand and communicate your brand attributes to your target market [15] and all five elements (product, time, place, quantities, and customer) must come together. Again, as marketing defines measures and quantifies the size of the identified market and the profit potential. It pinpoints which segments the company is capable of serving best and it designs and promotes the appropriate products and services [16].

These shows, by knowing and understanding the consumer, fashion firms can deliver the right product or service into the market at the right time, the right place, in the right quantities priced for the right customer for business success [17] and effective design management is linked with strategic marketing [18]. A controlled design process was advantageous, because it confined the complexities of design nature and thereby to achieve optimum performance [19]. According to Darke (1979) described designers as a “primary generator” which both defined the limits of the problems and suggested the nature of its possible solution [20].

In this context, Indian fashion clothing industry around firms that design, create fabrics, impeccable craft and attention to detail. This excellent collaboration of design work resulted and sell (either directly to consumers, or indirectly through stores) apparel that explicitly derives its value from its association with an individual whose creativity is assumed / perceived to be embodied in the design, which in turn incorporates significant elements of exclusive hand-work and craftsmanship [21].

V. CONCLUSION

The symbiotic relationship that existed between handlooms and its marketing is the best option to meet the challenges as the designers understand that the future of their area lies to a great extent in the selection of fabrics. They have yielded new aesthetics, tactile qualities and performance capabilities to fashion. Only a designer can be collaborate handloom design with fashion to produce collections which show innovative fabrics, impeccable craft and attention to details. This excellent collaboration of design work results attention to the development of this sector.

REFERENCES

- [1] Planning Commission, “Report of the Steering Committee on Handlooms and Handicrafts Constituted for the Twelfth Five Year Plan (2012 – 2017)”, VSE Division, Govt. of India, 2012.
- [2] Strategic Plan (2011-2016) of the Ministry of Textiles, Govt. of India, 2011. (http://texmin.nic.in/aboutus/rfd/strategic_plan_2011_2016.pdf)
- [3] Outcome Budget - 2013-2014; Ministry of Textiles, Govt. of India. (http://texmin.nic.in/budget/outcome_budget/Outcome_Budget_13_14_b_and_a_section_20130909.pdf)
- [4] Expenditure Budget, Vol. I, 2015-2016, p 35, Ministry of Finance Department of Economic Affairs, New Delhi. (www.finmin.nic.in)
- [5] Planning Commission, “Report of the Working Group on Handlooms for the 12th Five Year Plan 2012-17”. (http://planningcommission.gov.n/aboutus/committee/wrkgrp12/wg_handloom1101.pdf)
- [6] N.V.Shaha, “Problems and Prospects of Handloom Industry in India”, Tactful Management Research Journal, Vol. 1, Issue. 11, 2013.
- [7] Bhagavatula, Suresh, “The Working of Entrepreneurs in a Competitive Low Technology Industry: The Case of Master Weavers in the Handloom Industry”, Research Paper No. 321, IIM Bangalore, 2010.
- [8] R. RaveendraNadh, P.VenkataRao, B.M. HarshaVardhan, “Handloom Market - Need For Market Assessment, Problems & Marketing Strategy”, International Journal of Emerging Research in Management & Technology, Volume - 2, Issue - 5, 2013.
- [9] Philip R. Kotler; Marketing Management, 11th edition, Prentice Hall, 2002.
- [10] Peter Drucker, The Practice of Management, Harper & Brothers, New York, 1954.
- [11] Philip R. Kotler, “Dr. Philip Kotler Answers Your Questions on Marketing”, Kotler Marketing Group, (http://www.kotlermarketing.com/phil_questions.shtml)
- [12] George S. Day, David B. Montgomery, “Fundamental Issues & Directions for Marketing”, Research Paper No. 1562, Graduate School of Business, Stanford University, 1999.
- [13] Bradley T. Gale, Donald J. Swire, “Value-Based Marketing & Pricing”, Customer Value, Inc. 217 Lewis Wharf, Boston, USA, 2006. (<http://ifcongress.cval.com/pdfs/VBMarketingAndPricing.pdf>)
- [14] Mike Easey, “Fashion Marketing”, 3rd Ed., John Willy & Sons Ltd., UK, 2009.
- [15] Mukund, K. and Syamasundari, B, Traditional industry in the new market economy: The cotton handlooms of Andhra Pradesh, Sage Publications, New Delhi, 2001.
- [16] Miranda Moss, “18 Views on the Definition of Design Management”, Design Management Journal, Vol. 9, Issue 3, 1998.

- [17] Chelsea Rousso, *Fashion Forward: A Guide to Fashion Forecasting*, Fairchild Books, New York, 2012.
- [18] Patrick Fricke, "18 Views on the Definition of Design Management", *Design Management Journal*, Vol. 9, Issue 3, 1998.
- [19] Chapman, W.L, Bahill, A.T and Wymore, AW, *Engineering Modelling and Design*, Boca Raton, CRC Press, Florida, 1992.
- [20] Darke, J, *The Primary Generator and the Design Process*, *Design Studies*, vol. 1, pp. 36-44, 1979.
- [21] MuktiKhaire, "Fashioning an Industry: How Entrepreneurs and Others Shape, the Emergence and Evolution of an Industry", Working Paper, Harvard Business School, 2008.